# Pre-approved Learning and Assessment Plan

Stage 2 Music Explorations – (Music Technology Focus)

Pre-approved learning and assessment plans are for *school use only*.

* Teachers may make changes to the plan, retaining alignment with the subject outline.
* The principal or delegate endorses the use of the plan, and any changes made to it, including use of an addendum.
* The plan does not need to be submitted to the SACE Board for approval.

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| School |  | Teacher(s) |  |

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| SACE school code | | |  | Year |  | Enrolment code | | | | |  | Program variant code (A–W) |
| Stage | Subject code | | | No. of credits (10 or 20) |
|  |  |  | **2019** | **2** | **M** | **E** | **X** | **20** |  |

Addendum – changes made to the pre-approved learning and assessment plan

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| Describe any changes made to the pre-approved learning and assessment plan to support students to be successful in meeting the requirements of the subject. In your description, please explain:  what changes have been made to the plan   * the rationale for making the changes * whether these changes have been made for all students, or for individuals within the student group. |

Endorsement

The use of the learning and assessment plan is approved for use in the school. Any changes made to the plan support student achievement of the performance standards and retain alignment with the subject outline.

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| Signature of principal or delegate |  | Date |  |

# Assessment overview

Stage 2 Music Explorations – 20 credits

The table below provides details of the planned tasks and shows where students have the opportunity to provide evidence for each of the specific features of all of the assessment design criteria.

Assessment Type 1:Musical Literacy – weighting 30%

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| Assessment details | Assessment design criteria | | | Assessment conditions  (e.g. task type, word length, time allocated, supervision) |
| UM | EEM | RM |
| Students undertake three musical literacy tasks.  **Task 1 Melody or Song Composition**  Students demonstrate their compositional skills through the creation of an original melody or a song with lyrics, using a form of contemporary music notation appropriate to their chosen style. An audio representation of the work should be submitted as a stereo MP3 file. Students explain the intent of their composition and provide evidence of the skills and techniques they used, in a composer’s statement.  **Task 2 Analysis and Discussion**  An analysis and discussion of style, technique, and musical elements of one or two works.  **Task 3 Reflection and Critique**  A reflection on and critique of one or more works presented in a live music performance. | 1,2  1,2  1,2 | 1,2,3 | 1,2,3  1,2,3  1,2,3 | The notated original melody or song should be a maximum of 32–48 bars.  In their responses, students synthesise their findings and express their musical ideas in multimodal, oral, and/or written form.  Together, the musical literacy tasks should be a maximum of 12 minutes if presented orally, 2000 words if written, or the equivalent in multimodal form. |

Assessment Type 2: Explorations – weighting 40%

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| Assessment details | Assessment design criteria | | | Assessment conditions  (e.g. task type, word length, time allocated, supervision) |
| UM | EEM | RM |
| **Portfolio of Explorations**  Each student submits five short compositions with commentaries in one or a combination of the following recording options: Digital or Analogue Recordings, MIDI Sequencing, Loops and Waves. The focus is on the development and application of technology in the recording and creation of music.  For each recording option, an extended list of recording processes is provided from which students nominate one or two processes for each project (depending upon the recording option). A combination of several processes may be required to demonstrate creative flair. Students may choose to record in any musical genre. | 1,2 | 1,2,3 | 1 | Five minor compositions completed during current study, each approximately 60 seconds long, are submitted as stereo MP3 audio files  A process should only be nominated once for assessment within the five short projects.  Recordings consisting of pre-existing live recordings, MIDI files, or solely pre-existing audio files are not permitted. Supporting audio evidence may be required for some recording options. |
| **Commentary**  The commentary includes:   * details of the one or two nominated processes for each composition * details of the recording process or data entry method used * the names of the effects, controllers or signal processes used * a description of the manner in which the process was applied and the extent to which it was manipulated * a brief description of the changes made to the final sound.   Students use appropriate musical and technical terminology that demonstrates their musical understanding. | 1,2 | 1,2,3 | 1,2,3 | An oral commentary to a maximum 6 minutes may be either a film recording of the entire presentation in a clearly labeled format, or an audio recording of the entire presentation.  *or*  A written commentary to a maximum of 1000 words, or multimodal equivalent, supported by work that may include complete sentences, dot points, diagrams, and/or notated musical examples. |

Assessment Type 3: Creative Connections – weighting 30%

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| Assessment details | Assessment design criteria | | | Assessment conditions  (e.g. task type, word length, time allocated, supervision) |
| UM  2 | EEM  1,2,3 | RM  2,3 |
| Students undertake one creative connections task, comprising two parts:  Part 1: Creative Connection –  Students choose one of the following three options as the basis for the Creative Connection:   * *an analogue recording or a digital recording* * *a MIDI sequenced piece* * *a digital recording with sequenced components.*   **Part 2: Discussion of Creative Work**  Students present a discussion and critique of their Creative Connection, including discussion of how it has been influenced by the work of others. | UM2 | EEM1  EEM2  EEM3 | RM2  RM3 | **Part 1: One major recording which:**   * between 3 to 4 minutes in duration * does not include pre-existing live recordings * does not include pre-existing MIDI files * does not include pre-existing extended wave loops * is completed during current study of this project * is submitted in an MP3 audio format   **Part 2: Discussion**  Presented in oral and/or multimodal form of 7 minutes or equivalent. The discussion should reflect on and critique their creative work, and how the work has been informed by the work of others. |

*Please refer to the Stage 2 Music Explorations subject outline.*